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# **Magic From A 2 Z**

by

**Arthur Leroy**

Author of

**"FUTURISTIC FANTASIES"**

**"AT YOUR FINGERTIPS"**

Editor

**"PAK-O'-MAGIC"**

## INTRODUCTION

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It seems like a long time since those happy years when I served in the capacity of editor of MAHATMA. Those were the brilliant days of Herrmann, Kellar, DeKolts, Fox, Robinson (Chung Ling Soo), and a host of remarkable performers. Alas, they have all gone to their final rewards, and the years which have rolled on since their passing have made many extraordinary changes in our beloved art. Changes, which, if those old masters were alive today, they would greet with astonishment.

Having watched each of these changes take place, personally, I now see before me a radically different school of magic. I see a school of more convincing, more persuasive, more entertaining demonstrations of mystery.

For years, I've been asked to write introductions for many books. Each time I refused, feeling that an introduction written by me would smack just a bit of cynicism, but when Arthur Leroy asked for an introduction to the manuscript which he presented to me for inspection, I felt that here at last was a new, fresh, vital type of presentation, which it would be a worthwhile task to sponsor.

My reading of this work has given me a feeling of having attained a fresh lease on magical things. It is my sincere hope that it will do the same for you.

Sincerely,

FRANK DUCROT.



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This book is respectfully dedicated to these honorable master magicians—all of whom have lingered a while in the Martinka landmark, where this humble effort was born and brought to fruition. *Confreres*, here and beyond, we salute you.

- A--ANDRESS, CHARLES  
ABBOTT, PERCY
- B--BALABREGA  
BURGESS, CLINTON  
BAILEY, S. WILLSON  
BAKER, AL.
- C--CANNON (Henry Hatton)  
CARTER, CHARLES  
CHASE, C. MILTON  
CARDINI
- D--DEKOLTA, BAUTIER  
DIXEY, HENRY E.  
DOWNS, T. NELSON  
DEVANT, DAVID  
DE BIERE, ARNOLD
- E--ELLIOTT, "Doc" WILLIAM  
ELROY, ROBERT HENRI  
EVANS, HENRY RIDGELY
- F--FOX, IMRO  
FISCHER OTTOKAR  
FLOYD, WALTER E.  
FOWLER, GUS
- G--GOLDIN, HORACE  
GOLDSTON, WILL  
GERMAIN, KARL
- H--HOUDINI, HARRY  
HERRMANN, ALEXANDER  
HERRMANN, ADELAIDE  
HERRMANN, LEON  
HUGARD, JEAN  
HORNMAN, OTTO
- I--IRVING, JEAN  
IVES, BARNEY
- J--JANSEN (Dante)  
JOSEFFY
- K--KELLAR, HARRY  
KEATING, FRED
- L--LEROY, SERVAIS  
LAFAYETTE  
LEIPSIG, NATE  
LAURANT, EUGENE
- M--MARO  
MULHOLLAND, JOHN  
MALINI, MAX
- N--NICOLA, WILL  
NIXON, "Doc"
- O--OKITO  
OVETTE, JOS.
- P--POWELL, DEAN FRED. E.  
POWERS, CLYDE W.
- Q--QUOD, JOS.  
Dr. "Q" (Alexander)
- R--ROBINSON (Chung Ling Soo)  
RAE, OSWALD  
RANSOM, ELMER P.  
ROTTERBERG, A.
- S--SELBIT, P. T.  
SALBINI, LALLAH
- T--THURSTON, HOWARD  
TRAVERS, ROLAND  
TALMA, "Queen of Coins"  
THAYER, FLOYD
- U--USHER, HARRY
- V--VALADON, PAUL
- W--WARING, ANDREW G.  
WILSON, Dr. A. M.  
WILLMANN, CARL
- X--Dr. "X"
- Y--YETTMAN, CYRIL  
YOST, THOMAS
- Z--ZANCIG, JULIUS  
ZISKA  
ZAMLOCH, CARL

ANOTHER  
BOOK  
CONJURORS  
DESIRE  
EFFECTING  
FAR  
GREATER  
HEIGHTS  
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JEALOUSLY  
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LEGERDEMAIN  
MIRACULOUSLY  
NOVEL  
ODDITY  
PARAPHRASING  
QUITE  
RARE  
SORCERY  
THIS  
UNIQUE  
VOLUME  
WILL  
XPOSE  
YOGI  
ZENITH

## **A DIGNIFIED INTRODUCTION WOULD BE AUTHOR'S AUDITING**

"Laugh and the world laughs with you; snore and you sleep alone". I admit there is not much to laugh at in our noble art lately but perhaps it's because we've been sleeping alone. Things in magic haven't been exactly encouraging of late, the market has become over-crowded with books and tricks of little value, expose has been bringing a new group of so-called magicians into our ranks, and all in all the public's interest seems to have waned. Perhaps the lack of interest may be due to the general knowledge of magic, and its allied arts that some of our members have given to the public. But here I am wailing when I warned you to laugh, and not sleep alone.

Magic has slept, and slept deeply. Little of value has been introduced in the past generation. It's not so much that our tricks haven't advanced, but that our means of approach remain the same as they were during the days of Fox, Kellar, and the old masters. We've slept alone, because other means of entertaining have gone well forward. Stage settings have become marvelously realistic. Lighting effects work miracles on the American stage. Methods of staging have become brilliant.

But has magic borrowed from any of these? Not by a long shot. Tradition still remains the guiding factor in our midst. The black cyclorama stage setting is still the magician's chief expression of beauty, and they still want to borrow a "gold gentleman's watch."

Oh brothers save us from it. Let's get up to date. Let's be sophisticated. Let us present our art as an art, and add the little things to it that will lend it glamour and brilliance. True the old effects are the best, but can't we restage them to meet with the thoughts of the average spectator. Let's mystify them, but above all let us amuse them.

It's a hard life at best. Let's make it brighter by giving the folks a good laugh, and if the laughter is born of bewilderment, then, you are a magician. Why should magic sleep alone? Add to it all the things this new age has to offer. If we can modernize we are saved; if we can't, our beloved art will soon become a toy for every child to play with. It's almost that now.

And incidentally about that sleeping alone business, never sleep thirteen in a bed. It's awfully unlucky.

## **But Who in Hell's Dignified? This would be more like this Author's Auditing**

Time and again I have been asked how I ever wrote a book like *Futuristic Fantasies*. They don't use those exact words, however. They usually ask where I got the nerve. I always answer with that classic phrase from Shakespeare, "Aw Nerfs."



However, my wife Fanny, (the nation's seat), said one day, "Bum, (that's a pet name she always uses) why don't you write another book? You haven't been shot for the last one yet, and I could use the insurance money."

So to please my Fanny (and yours too, I hope), I'm presenting another er—er—book. It really isn't bad, and I think this introduction is so unlike the usual braggadocio that opens most magical books, that it should meet with instant acclaim.

I took my last book to a printer, and we got to discussing the weather, and things and stuff, until finally he started to tell me about his son.

"What is your son?" I asked.

"Oh? He's a Presbyterian."

"No, no, that's his belief. What does he do? For instance, I'm a magician."

To which the printer retorted:

"Huh—that's your belief."

This should convince you of the great talent which is mine. Now, now, boys, none of those funny noises. I didn't know you boys cheered with that exhaling noise.

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## **What with the depression who can perform BILL BREAKING?**

I must give credit for the origin of this idea to my pal Frank Ducrot. Frank first thought of the gag, but never worked out the method. I think you'll find it a handy gag for a gathering.

Before you go to an affair teach a friend of yours the old gag of breaking a pencil with a dollar bill. Instruct him that while you are out of the room he should perform the effect.

Later on in the evening when you are asked to perform, you give a spectator a pencil to hold, and holding a dollar bill you raise it as if to strike the pencil.

You turn to a spectator and ask him if he knows what you are going to do. He answers that you are going to break the pencil.

Down comes the bill, and four quarters fall to the floor, as the bill vanishes.

You turn to the spectator, "No, you were wrong—I was going to break the bill."

The method is simple yet effective. As in the usual pencil break the bill is folded into quarters. An elastic band attached to it,



and thence up the sleeve, is responsible for the vanish; the quarters are palmed in the hand holding the bill, and the act of opening the hand releases both bill and coins.

The misdirection is perfect as the spectators imagine that an utterly different thing is going to take place, and haven't a chance to think until it's all over, and then it's too late. The surprise and laugh come at the same instant, and make the getaway perfect.

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**“Well I'll be switched!” said the dime, as the magician pounced upon it.**

### **COIN CAPERS**

Time and again you have wished for an unsuspecting switch for a coin in which the performer makes no phoney movements. Here's a switch in which you only use one hand.

A coin is borrowed. It is placed on the table, the performer apparently picks it up in his right hand, and gives it to another spectator to hold. His hands may be shown absolutely empty, yet in that instant the coin was switched for a duplicate, and the original may be retrieved in a second to be used in any fashion you see fit.

A duplicate coin is palmed in the right hand. The borrowed coin has been placed on a table by the spectator. The performer reaches for the coin with his right hand, as he does this his sleeve just reaches the edge of the table. A slight kick on the edge of the coin with his fingers sends the coin across the table, under cover of his arm, and directly up his sleeve. Immediately the performer turns his hand palm up, and there is the coin, really the duplicate facing the audience, and the hand is empty beyond a shadow of a doubt.

The whole move takes a fraction of a second to perform, and is so perfectly natural that there is not a person in a million who will suspect you of conjuring.

Of course lowering the arm brings the coin back into your hand to be used if necessary. I don't usually approve of sleeve work, as most people suspect it. But here's a time when it is used, and there is no reason for suspicion.

---

### **There's a string to this offer DECK DEVELOPMENT**

It has long been the dream of every card manipulator to show his hands unmistakably empty before starting his routine, and then without any moves or passes produce his entire deck with which to do his routine of catches, flourishes and palms. Here's quite a decent method.

Take a needle and a length of black thread. Through one end of the deck push the needle until the cards have been threaded. You'll find it easier if you thread a few cards at a time. After the deck is threaded tie one end of the thread around the punctured corner of the pack. This is to keep the pack from shifting back and forth along the thread.

The cards are secreted under the left hand upper shoulder portion of the vest. The loose end of the thread is tied to one of the vest buttons.

The hands are shown empty, but the slack of the thread is over the right thumb at the crotch. The showing of the hands is done slowly and deliberately. Now the right and left hands are held as far apart as the length of a deck. Suddenly the performer lunges forward and there is his fanned deck.

The bringing of the hands forward takes in the slack of the thread, and brings the pack into the right hand in a flash. At the same time the left hand fans the deck. The thread is broken where it encircles the end of the deck, and you are ready to carry on with whatever you care to. The left shoulder is the best place to secrete the cards as it is the one place where the vest is not tight enough to offer resistance to the swift flight of the cards. Also the coat makes an effective covering for the load. Here's a sweet opening for a card act. Try it and thank me later. On second thought it's your dollar, God knows you deserve something you can use for a change.

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### A helpful hint to bad actors. EGGS ELIMINATED

Patter—The other day I happened to be making a trip on a train. When time for breakfast arrived I sauntered into the diner, and sat at a table opposite another passenger.

The waiter came in and requested the other party's order.

"Well," said the gentleman, "I'll have some orange juice, two soft boiled eggs, some toast, and a pot of coffee."

The waiter turned, "Well, boss, what's you gonna haf?"

"I'll have the same as that gentleman, only eliminate my eggs."

"Yas suh, right away, suh."

A few minutes later the darkey returned looking very puzzled. "I'm sorry boss", he said, "but I done fogot you ordah."

"Do you remember what the gentleman opposite ordered?" I asked.

"Yas suh, I suah do."

"Well I'll take the same, only I want the eggs eliminated."

"That's it, boss, you want you eggs eliminated."

Well he brought the other fellow's order, and I waited for ten minutes but still mine didn't appear. Finally in desperation I called the waiter over.

"Say, boy, where's my order?"

"I'm sorry to keep you waiting suh," he replied, "but the cook, he can't find the eliminator."

"Wait a minute," I laughed, "when I say eliminated I don't mean cooked in any particular way. Where's your grammar?"

"Oh! she's dead, suh."

"Look I'll show you what I mean. Bring me some orange juice and an orange."

"Alright watch; I'll borrow this gentleman's glass, and pour the juice from my glass into his." (Performer pours orange juice from one glass to another to prove glass contains nothing but juice.) "Now I'll place this orange on top of the glass. If I were to take it off glass, (suit action to words), the orange would be eliminated."

"Yas suh."

"Now I'll borrow one of this gentleman's eggs and place it into this paper bag, (actions to words all through the effect now.) The bag we blow up just as a school boy does, but when I burst the bag with my fist, the bag is empty and the egg has been eliminated." (Toss broken bag to audience.)

The waiter's eyes popped as he asked, "but boss where did the egg exit to?"

"Why, didn't you see it go?" I asked, "here it is in my orange juice." (Performer pours juice into the other glass and there is the missing egg.)

The darkey's face lit up in a broad smile, "You know boss, it was that orange juice that threw me off. Now I know what you mean. You want the egg in lemonade."

Here's a honey of an effect, with plenty of laughs and a method subtle enough to satisfy the most discerning performer. First we'll look into the vanish. The egg used is not real, but is only the inner skin, that is used in the Japanese effect wherein the piece of tissue is bounced on a fan until it becomes an egg. As you know, this is made by soaking an egg in vinegar for a day, blowing it after, and breaking the shell away from the inner skin. (Keep this in alcohol to keep it from drying up.)

In putting this in the bag it is kept up in the squeezed up neck of the bag which is formed in order to blow it up. In the act of blowing up the bag, the performer inhales, which carries the egg skin into his mouth where it immediately collapses, to the size of a crushed cigarette paper. The bag is burst, and that accounts for the vanish.

The reproduction is simple. The base of the orange used has been cut off, and the orange hollowed out. Into it has been inserted an egg. This should fit loosely. When the orange is placed over the juice the fingers release the egg, which falls into the glass. The fingers of the hand not engaged hide the space between the orange and the surface of the fluid as the egg makes its passage into the glass.

The juice has enough body to hide the egg until the moment of revealment. In order to keep the egg from talking it is a good idea

to have a piece of sliced orange on the bottom of the glass. This acts as a cushion, and as the glass before it is filled is supposed to have contained orange juice the slice is accounted for.

If this doesn't bring in the laughs, and beside that mystify them, I'm all wrong as to what the public wants.

---

### **Delirium Tremens could be used too— FANTASTIC FINALE**

Here's a swell finale for the ever popular color change through the hand. After the usual change, the performer pushes the "dyed" silk into his fist once more. When the fist is opened, a change has taken place and the silk is now a large green snake.

All you need is a spring snake, one that's used in the popular "Snake Jam Jar" joke. This can be bought at any novelty store for twenty-five cents. The snake is contracted and a rubber band encircles it to keep it from expanding. The end of the snake has the cloth packed down into the spring. All you need do is insert your finger, and the well is made. The snake is picked up from the table under cover of the hanky. As the hanky is pushed in, it goes into the well at the end of snake, where it remains concealed. All you now need do, is release the rubber band and your change is complete.

---

### **A shot rings out in the stilly night in— GREAT GUNS**

Here's an illusion you can build entirely for less than a buck. It can be worked in double parlors, speakeasies, theatres, or even in the face of impending creditors.

A length of wash tape is exhibited, and a spectator initials it to prove that substitution is impossible. The tape is rolled up and inserted into the muzzle of a pistol. The performer fires at his assistant, and the tape is seen to penetrate his body, a portion of it hanging from his back and abdomen. The tape is pulled through the body, and the mark on it is verified by the spectator who marked it.

Yup! you're right. Shooting through a woman, and it only costs a buck, or less, complete.

All you need is a single chamber blank gun, loaded with a blank, and two pieces of tape.

One piece of tape is run around the left side of the victim's body, and the ends are pleated in back and front. A piece of black thread is attached to both ends of the tape. One thread is attached to a chair or any piece of stage furniture, the other is attached to



the gun. A slit in the rear of the assistant's coat is necessary. When the magician fires he yanks thread with a downward motion of the gun. This pulls the tape out at the front. At the same time the assistant steps forward and this yanks out tape at the rear. The tape is pulled apparently through the body, and at the same time the threads are broken. Then the tape is carried down for the mark on it to be identified.

The method of transposing the mark is simple. The tape that is brought into the audience has an extra inch attached to it with wax. It is this piece that is marked. In the act of rolling up the tape this extra piece is disengaged and dropped into the pocket until needed. When the "gimmicked" tape is pulled through the assistant the extra piece is waxed on, and then it is taken out for inspection. Of course the duplicate piece is never loaded into the gun, merely palmed off.

If you like, the rear thread can run off stage, and the assistant can carry the gun into you. In this fashion the assistant can walk onto the stage, and do away with being in one spot when the curtains rise. If this method is used great care must be taken, and the exact spot marked on the stage where the assistant is to stand so that the tape doesn't come into view prematurely. I know if you try this one you'll like it.

Well I'll have to stop writing now, because my wife Fanny, has a pain, and I can never work when there's a pain in my Fanny. I hope you don't feel the same way about this trick.

By the way, don't argue with your assistant as it is only through him that you can do this trick.

---

## Would that magicians earned the salaries of HOLLYWOOD'S HEROES

Here's a novel stunt that has "stopped" a good many real performers. I don't know why, probably because it is so nervy and straightforward.

A card is selected from a pack, (some fun, eh kid?) It is replaced, and the deck is shuffled in the usual way. The spectator now is asked to name his favorite movie star. Performer has spectator spell out the name, one letter at a time and one card for each letter. At the finish the selected card turns up. There are no false or suspicious moves at any time. When the card is returned have it replaced under twelve cards, then false shuffle. You'll find that almost every famous star has twelve or thirteen letters in his or her name. When the name is given you figure out the number of letters in it, and turn up either the last card or the one following, depending on the number of letters.

If you should be given a name with less than the required amount of letters, you demonstrate how you are going to spell by counting

off the excess cards from the top. If you need more letters demonstrate by spelling from the bottom and adding the required number to the top.

Here's a list of the stars you usually get, and I think you'll find most of them perfect fits.

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The Great Garbo	Harold Lloyd
Doug Fairbanks	Buster Keaton
Gloria Swanson	Connie Bennett
Wallace Beery	Clark Gable (add Mr.)
Warren William	George Arliss
John Barrymore	Mary Pickford
Marie Dressler	Joan Crawford

---

Most people asked to think of a star hurriedly will pick one of this list. If they shouldn't you have recourse to the spell up or down demonstrating method. It never makes them suspicious as it is natural to let them know what you want done.

Of course for the actual spelling you put the cards into the spectator's own hands, and let him spell out the name. Try it, I think you'll like it.

---

### You'll have a blot on your "rep" if you use INDIA INK

Here's a happy departure from the usual spirit writing stuff. Patter—Let me discourse on two utterly dissimilar subjects; an absent minded professor and some ink from India. Whenever the professor went to buy anything for his wife he'd put a narrow strip of paper around his thumb so that he wouldn't forget his errand. This he held in place by gumming the end with a postage stamp. (Performer is doing the above while assailing the ears of the auditors with this junk). Now in order that he'd know it was an errand for his wife he was undertaking he had her initial the strip around his thumb. Madam will you be the wife, and initial the strip we've all examined? (Strip is marked).

The only fault with this system of memory stimulation was that the professor sometimes forgot what the strip stood for, and what he was supposed to buy, but a friend of his had given him some mysterious ink from India. All he'd need do was place the point of his fountain pen against the strip and it would write upon it the name of the article he was supposed to purchase. Now in my pen I have some of this ink. Suppose we represent the item by a playing card. Will you take one? What's the name of it? Now madam I place the pen against the strip for a split second, and even though it is the same you initialed, on it is the name of the selected card."

Method—A narrow strip of paper about a half an inch wide is first wrapped tightly around the first joint of the left thumb, and

sealed in place with a postage stamp. On this is written the name of a card you intend to force. Over this is placed a thumb tip. In demonstrating the effect a duplicate piece of paper is proved blank. It is then wound around thumb, really tip, and is sealed with a postage stamp. Now the performer reaches for his pen to have the strip initialed. As he does this the tip is shot off the thumb into the pocket. When the hand is viewed again everything looks O.K., as the prepared piece is very much in evidence. When the spectator initials it is naturally this prepared strip. For a swell card force to use here see the next stunt.

In setting up for the stunt, the writing on the slip is of course inwards when the paper is wound around the thumb.

You mightn't like this, but I think it's thumb tip. (My lord, Leroy's a pansy, he lisps.)

---

### **Here's a radically new force, brothers, so JUMP JOYOUSLY**

Turn back a page or two; read over "Hollywood's Heroes", and then reconsider its possibilities.

Yes, you're right, it is a perfect force aside from its other possibilities. All you need do is have your forced card thirteenth from the top. Ask for the name of a star, figure out whether you need more or less, instruct the spectator, have him spell out the name himself, look at either the last letter, or the next card as the case may be, and then reshuffle the deck. You are then in a position to do any stunt that you do using the time force.

I think this is the only force known using unprepared cards, wherein the spectator works it upon himself.

---

### **It's not a razor blade "ad" but still it's KINDA KEEN**

Effect—A boy is invited to assist the performer. Magician has a card selected, and it is placed into a small paper bag, which is given the boy to hold. Two more cards are chosen, and these are threaded on a piece of thread which is pushed through them with a needle. The cards are covered with a handkerchief, and the ends of the thread are held by a spectator. The selected card vanishes from the bag the boy is holding and appears threaded between the two other cards. The selected card now vanishes once more, and after a little by play is found on the boy's back.

Method—When the card is selected it is seen by the performer, as it is shown around for all to see. There is no secret made of this fact.

In your pocket you have the cards from the pocket apparatus, (Racks), and you immediately palm the duplicate of selected card. When the two other chosen cards are returned to you, you slip the palmed duplicate behind them, holding them squared so that it can't be noticed. Then you place the front card on the rear which puts your duplicate between the two. All three are threaded as one, and a 'kerchief is thrown over the lot. The ends of the thread are held, and you are now all set for the reproduction.

Now for the vanish. You use a small paper bag, such as is used for small quantities of candy. When you receive card and put it into the bag, you slip a small paper clip onto it. The Type of Clip that is used to Hang Show Cards. (Dennison's) These come with a pin on their rear.

Card is placed into bag, and as you talk to the boy get pin to hook onto his back. This accomplishes two things, vanishes card, and gets it onto the boy's back. You hand the lad the bag to hold, and in due time show the card vanished. Then you disclose it between the two on the thread.

The cards are stripped off the thread, and held fanned in the right hand; the selected card has been moved to the rear of the fan. As you close the fan the right hand backpalms the rear card. The cards are transferred to the left hand, and the right hand reaches for the wand, leaving the backpalmed card on the table. All that remains is to show that the selected card has vanished, and is now on the boy's back.

This is a marvelously effective sequence, and it doesn't depend on antiquated ideas. Give it a trial. As a matter of fact I gave it a trial, and the audience was so pleased that they gave me a trial, and the judge—but who cares about that?

---

## **The audience should reenforce their suspender buttons for LAUGHING LEGERDEMAIN**

Here's a darned funny club act, with a new means of approach that is bound to prove a laugh. The effects are far from new but the means of handling them are decidedly different. Propping is simple, and the only thing that is likely to cost you money is the Vanishing cage.

The stage is set for an usual magical act. Performer enters wearing street clothes, and carrying a book. He looks awfully disconcerted.

"I'm awfully sorry, folks, but the next act was to be Professor Glutz—Ophelia Glutz to be exact. The professor arrived with his act, but unfortunately some of the boys tried to make him happy with a little laughing soup. Last time I saw him he was having an awful battle with a pink elephant who was wearing white socks.



"I've been elected to do his act, and believe me, I don't feel so well. I have here the book that tells how to do the tricks. If I should make any mistakes—it'll be tough on the Society of American Magicians.

"For the first trick let me show you a trick with a tumbler, (show glass and look at book, this you do incessantly for effect), they call them tumblers even though they don't do any acrobatic tricks. That's an awful gag, no wonder they got the professor drunk, they must have seen his act before.

"We cover this glass with a pocket handkerchief, so you won't see through the trick. My God! What jokes? Here's a magician's special, a red silk handkerchief. All I need do is say Nerts, and the silk goes." (See next number—My! My!) "It worked, am I surprised? Now in the glass we find the missing silk. (Glass is uncovered and it is empty. Performer mugs surprise, and looks in book.) Gee I had the trick all wrong. (Cover glass again). It's an egg I'm supposed to use. I place the egg in this bag, (egg bag) say Nerts, and we see the egg has vanished, and is now in the glass. (Remove 'kerchief, and there is the silk that vanished in the first instance.)

"Curses this is all wet. Maybe the trick's in the bag, looks in the bag, and there is the missing egg. Oh we'll cover the egg with the silk, and when we say Nerts the egg vanishes. (Instead the silk vanishes, and the egg remains.)"

Let me show you how it's done, the silk goes into the egg, it's a hollow egg. No wonder they gave the professor a drink. They should have used poison. Simple, huh. (performer laughs, when accidentally he drops the egg and it breaks, proving to be a real egg. Performer smiles sheepishly and alibis with.) Maybe you think I've been drinking too, but this is the first drop I've had all evening.

(You can see for yourself that this is just an effective routine combining, Kling Klang, and the egg bag. There are a few added suotleties, but hell, brother with your knowledge I needn't waste time. This routine uses up a lot of paper).

Performer walks over to table and picks up bird cage with bird. (This is the European model vanishing cage, that remains rigid until you attach the pull, and release it.)

Watch this. It'll scare the hell out of you. One, two, thrée, Nerts. Am I sorry? (Cage doesn't vanish.) Maybe we'd better wait until Glutz sobers up for that one. (Replace cage on table.)

Now I'm supposed to follow with the professor's original dance called the Glutz Glide, but I've a rabbit concealed in my back, and if I should fall it'd be just too bad. So instead I'll do the next trick. Let's see what the book says. Oh yeah! It's dedicated to Glutz's wife and it's called, "When I'm with you I'm lonesome."

My hands are empty but when I reach in the air I'll have a new fur lined bath tub. (A pack of cards appears in the performer's hands—Deck Development.) I don't think this Glutz fellow knows what it's all about. Nothing seems to work. Oh well I might just as well do a card trick, it's on the house anyway.

(Will someone select a card? Did you get the four of clubs? Well put it back, it's bad luck, it's the one card that the trick won't work with. Take another. What, the four of clubs again? Curses. Well in order to make the trick work we'll put the four of clubs aside. Now take one. My God it's the four of clubs. What about the one we put aside. It's the Joker. How I hate that Glutz fellow.

(This is just the old force and top change routine that is very common.)

Just to spite Glutz I'm going to make that darned cage vanish. Will he be sore? It's his best trick. One, two, three—Nerts. I'm afraid I don't get the idea. You know what's wrong? I think I don't know how to do the blooming thing.

(Performer reaches in the air, catches an unlighted cigarette. Lights it, makes a pass, looks at the audience in triumph. Throws it into a pail, immediately at his fingertips another one appears. This is thrown into bowl, and still another appears. Performer looks astonished at each new appearance.) This is continued in silence to suit yourself. At one time in the production the performer looks at the audience and says, "Now that I've got the darned thing started, I don't know how to stop it." At the windup performer produces a cigar which he walks off smoking. See "Futuristic Fantasies" for a neat "ciggie" routine.

After the applause which is bound to follow this act the performer reappears.

"If it's alright with you folks, I'd like to take another chance at that bird cage. One, two, three."

The cage vanishes. Here's where you must act. At first the performer smiles, but when the realization of what has happened hits him, he gradually grows "groggy", and walks off the stage in a daze.

## FINISH

I think it's funny. I've used it, and the audience thought it was funny. Try it for yourself, maybe you, too, will be lucky enough to find an audience that might think it funny. All kidding aside, it has mystery and plenty of laughs. Que voulez-vous?

---

**Have you seen the new levitation,  
"THE RISE OF THE GOLDBERGS"?**

**MY! MY!**

Here's a startlingly rapid silk vanish: hence the title. The performer merely removes a silk from his pants pocket, holds it ex-

tended in his left hand, says go! and the silk obligingly does go. It's so simple that I'm surprised that it's never been used.

All you need is a thirteen inch silk and some strong black thread. Attach one end of the thread to the silk. The other end is run through the second belt hook on the left hand side of the body. From this the thread is run around the body to the right hand side where it terminates in a loop for the finger. The loop is placed over a vest button, and the silk is tucked into the left pants pocket until needed.

In presenting the stunt the left hand brings out the silk, while the right hand forces the loop from the vest button, and engages it on a finger. The silk is held hanging from the left hand, threaded end uppermost.

For the vanish the hands are shot forward suddenly, which causes the silk to vanish and hang out of view over the belt hook. The coat naturally covers all. A bit of trying is necessary to get the thread the proper length, and to judge how much pull is needed to bring silk over the belt hook.

Try it, and you'll quit "vanishers."

---

### **It's a miracle, no less. NOVEL NEEDLES**

Here's a needle threading gag that is convincing. A pair of spectators are invited to assist. They examine the needles, threads, and are permitted to inspect the performer's mouth. The needles are placed in the mouth along with the thread. They are swallowed. The two spectators are given rubber gloves so that they may get into the performer's mouth and thoroughly inspect it. It is unmistakably empty. Suddenly the performer coughs and the end of the thread becomes visible between his teeth, and upon the thread's being developed the missing needles are found threaded upon it. Once more the mouth may be examined. As you can see the spectators are given every opportunity to inspect.

The first thing we must think of is the get away of the original needles and thread. A double sized thumb tip is used. The type that is used in the "Goblin Tube." After the mouth is inspected at the start the tip is loaded into the mouth off of the right thumb. The head is thrown back, and the needles are inserted into the mouth, really the tip points downward. The thread is pushed in, and in the act of stuffing it in, the tip is carried off on the thumb.

After a bit of fake swallowing, the spectators and performer don rubber gloves so that the mouth may be inspected thoroughly.

Now for the load. On the index finger of the right hand glove of the performer, a pocket has been made by attaching an extra piece of rubber to the glove with rubber cement. This is left open on top, and is of course on the inner side of the glove. In this is carried

the threaded load of needles. All that is necessary is to reach into the mouth to pull out the end of the thread, and shoot the load out into the mouth.

As you can see this is the only needle trick in existence where you can safely stand any amount of inspection at any time. Try it, it's a sensation.

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## A tribute to "A Man Who Laughs." OLD ORDER

In advancing in magic we have forgotten many things. How many of you remember, or even know of Henry (Welsh) Miller. Very few I daresay and yet in his day he was considered one of the greatest manipulators the world has ever known. He was Tommy Downs' only sore spot, so keen was their rivalry.

Today "Welsh" Miller wanders about New York City sadly forgotten by audiences who once cheered. He lives only by the help of those of us who revel in the days when magic was magic. Most magicians laugh at him and call him erratic. Perhaps he is, for who knows what constitutes sanity. Yet in the mind of that old master exists effects which some of us were we to be the creators of them, would never stop talking about. As the next effect in this volume, I present an idea of Miller's. The idea is his, the method of working mine. Personally I consider the idea far superior to the method.

I say without fear of contradiction that if this routine is worked, it is far more sensational, than the present day cigarette catching sensation.

Imagine from his bare hands the performer produces glass after glass of varied liquors. There is no limit to the possibilities of the routine.

Perhaps in our mad search for new material we have overlooked many good things. Perhaps we have laughed when we should have shed a tear. And so I dedicate this next stunt to the golden days of magic, when audiences really enjoyed our beloved art. "Welsh" Miller, I salute you.

---

## The present generation's greatest manipulative routine. PROHIBITION? PLEASE!

Performer enters. On the side stand is seen a bottle. Across the top of the bottle is a flat piece of wood about two feet long, converting the bottle into sort of a T stand. Behind the bottle a black tray is standing upright.

Performer shows his hand empty, reaches into the air and catches a glass of liquor. This is placed onto the T stand after a

*Why not use glasses (try one)*



bit of it has been sampled. Immediately another glass of different colored fluid is produced, and placed on the stand. This is carried on until a dozen glasses or so are produced. Various passes with the glasses are introduced, and each glass is sampled. As a finish the performer rolls a sheet of paper into a cornucopia, and shakes flowers onto a chair in front of the table holding the T stand. As he does this the performer looks at the audience mournfully with the words, "Flowers To The Resurrected." Suddenly the sheet of paper is allowed to fall open and from behind the paper the performer produces a large stein of beer with which he makes his exit.

The How—Naturally since the bottle must hold the weight of the glasses without tipping it is weighted with lead. To convert the bottle into a T stand all you need do is get a flat piece of wood about two feet long and two inches wide, to the center of which you attach a cork which fits the mouth of the bottle tightly. When the cork is inserted the obvious portions of your stand are complete.

Now for the portions which are not quite so obvious. As you recall a tray stands upright behind the bottle. As you also recall the tray is black, which if you are astute will lead you to suspect black art. You are right, for attached to the crossbar, and running down about half the length of the bottle is a piece of black cardboard. This serves as a black art screen behind which your glasses are suspended as will be explained in due time.

Another "gag" for the stand and then onto the glasses. On the crossbar is arranged a number of black wires, standing upright, and arranged in sets of two. These are shaped like Y's. They are arranged in separate sets of two, because each set of two takes one glass.

The glasses are simply arranged. Each one has a belt of black thread around its "mid-section". Attached to the belt is another black thread running upward and over the mouth of the glass. The glasses are of the small whiskey type. They are half filled with varied colored liquids or liquor.

In performance the glasses are suspended on the Y's, by the overhead threads. The background masks them, and the set of two Y's holds the thread wide so that the thumb may be introduced without difficulty.

The first glass produced is a rubber covered one which you carry on your person, and with which you can execute change over palms, etc. The cover is removed, and as the right hand sets it on the T stand the right thumb enters the first thread, and carries the suspended glass away, concealed by the hand. It is duly produced at the fingertips, a drink taken, and it's placed on the T stand when the same procedure is gone through. This is carried on until all glasses are produced.

If you see fit you may carry a few of the glasses sold in novelty stores, which contain liquid within double glass walls on your per-

son. These can be produced during the routine and manipulated just as billiard balls are. They are stood on the rack along with the other glasses. For the finish you produce your spring flowers from the cone. Behind the chair the flowers are dropped onto, is one of the candy beer mugs, sold at all Liggett Drug Stores (or Hepper's Candy Store, Luna Park, Coney Island, N. Y.) This is suspended by the handle from a nail. These glasses look surprisingly like a mug of beer, yet they are made completely of candy.

As you allow the cone to open out, under cover of the paper you "swipe" the mug from behind the chair and produce it. With it you make your triumphant exit saluting the audience with the glass.

Try this. Give it as much practice as you give your other manipulative routines, and I'm sure you'll have something to make the natives sit up.

---

**Have you heard the Billiard Ball theme song? "You've got me in the Palm of your Hand."**

### **QUEER QUERIES**

Here's a real novelty with cards.

The performer explains that he was reading of a court case in Egypt which took place over some stolen Camels. He asks a spectator to write down various statements, which were uttered during the case.

The attorney asked—(write). "Are Camels ever organized?"

To which was answered—(write) "Fortunately Camels love unity between sleeps."

Suddenly the defendant became excited and shouted — (write) "Now I've never even felt right of might towards ordinary people."

The performer explains that naturally in translation the words lose a great deal.

He now has a card selected, and returned to the deck. The deck is shuffled.

He explains that the card has a great deal of bearing on the case even though the spectators can't see it. He asks the man with the court record to strike out all the letters but the first one of each word, and then read the first letters to him. These the spectator, or performer, writes on a piece of paper. They spell as you can see for yourself.

### **ACE OF CLUBS NINE FROM TOP**

The cards are counted, and the ninth card is the selected Ace of Clubs. Use any force and position shuffle you like to bring the ef-

fect about, that's all together too elementary to be treated here. I suggest you ask a spectator what movie star he would like in the role of the slighted Oriental, and allow him to spell as in Hollywood's Heroes. The thirteenth card is of course your Ace of Clubs. I hope you like this. It's an unusual prediction stunt with a surprising finish.

---

## With apologies to Fred Culpitt

### RATHER RIDICULOUS

Here's a novel close up stunt, that is rather funny, and a bit unusual.

The performer explains that he has a new girl who is awfully modest. Every time she goes to the beach she's so modest that she refuses to be seen in only a bathing suit; she wears a long cape to cover her limbs. The performer offers to show the crowd a picture of her in her beach attire.

He reaches into his pocket and takes out a batch of small snapshots. From this batch he selects one, and passes it around for inspection. It is a snap of a girl standing on a beach wearing a long cape.

The performer gets the picture back and returns the rest of the photos to his pocket. He turns the picture with its back to the spectators, and suggests that they have a little fun. He reaches behind the picture and produces a little silk cut out in the form of a cape. He smiles, and once more he produces a little piece of silk this time in the form of a bathing suit. He turns the photo facing the audience once more with the remark, "I told you she was modest."

And the photo to prove its modesty has changed. For now we see only a picture of the ocean, with only the nude thighs of our girl friend above water level. She has evidently dived in to cover her nudity. Once more the photo is passed for inspection.

The method is simple. On top of the batch of photos is the picture of the ocean with the limbs sticking out. Onto this the silk cape, and bathing suit have been fixed with conjuror's wax. They are waxed on perfectly flat. In the batch is the other picture of the girl in the cape. The "cape" picture is passed for inspection. On receiving it back, it is top changed for the "thigh" photo. This is immediately turned with its back to the gang. All you need do is produce the silk pieces and then exhibit the photo.

There is more effect than method to this, but it has an awful audience punch. They think it's awfully clever. You can take the photos with your own camera. The silk pieces should of course be in black and white to match the photo.

Try it, you'll like it.

## A symphony in color.

### SILKEN SPELL

Personally I regard this as one of the feature effects in this humble volume. Follow the description closely as it is somewhat complex.

A paper bag is examined together with six varied colored silks. They are obviously unprepared. A spectator is invited to assist. In order to prove that it is impossible for him to aid you, even if he should wish to, you hamper the only two senses he could possibly use. You blindfold him so that he cannot see, and put gloves on his hands so that feeling is out of the question.

Another spectator is handed a scratch pad and is asked to write the color of one of the silks on a slip which he tears off the pad and pockets. The silk are now placed into the paper bag one by one, and are mixed up. If you care to, you may have the spectators suggest the order in which the silks are to enter the bag.

The selector is asked what color silk he selected. For example—yellow. The performer stands in front of the blindfolded assistant who reaches into the bag and removes one silk at a time. As he removes each silk he spells one letter of the selected color y-e-l-l-o-w, and sure enough as the last letter is pronounced there in his hand is the selected silk. This may be repeated, if you care to.

Naturally gloving and blindfolding your assistant aids you just as much, as it appears to hinder you. Your assistant can neither see nor feel that all is not fair.

You use six ordinary silks, but each color contained in the group takes six letters to spell it. Your best choice of colors are Yellow, Orange, Claret, Coffee, Purple, and Silver, which is a colorful combination.

In order to get knowledge of which color is selected you use a cheap scratch pad. The type that Woolworth's sell at six for a dime. The paper is very thin and the act of writing on one sheet leaves a tracing on the one beneath which is legible enough for the performer who need only discern between six different colors.

Once you have the knowledge of the color you are ready. The bag is held from the rear by the left hand, its mouth wide open. As the spectators select the order they want the silks placed in the bag, the performer picks them up with the right hand and inserts them. When he comes to the selected silk under cover of the bag he crumples it up and sticks it into the rear of the bag, where the left hand holds it in sort of an improvised pocket. Naturally, since the left hand holds the silk through the paper the silk is well out of the way. Now you understand, the left hand, through the bag, holds the selected silk concealed in the rear wall of the bag. Because of his condition your assistant can neither see nor feel this.

All that remains is for him to start spelling. You keep the selected silk in its improvised pocket, until he reaches the last letter, then you let it go, when it will open out in the bag. Naturally since the first five letters have removed the other five silks from the bag the selected one is the only one remaining for him to extract.

During the actual spelling the bag is held by the right and left hands at front and rear. The rear is towards the assistant's stomach, and it hides everything from all angles.

Perhaps you'll have to read this over, but I think you'll use it.

---

## Be careful what you tell women because a

### TITTLE TATTLE

Let's sit and talk about you. I'm sick of writing stunts; I'll bet you're sick of reading 'em, Lor' love you.

A few years ago I was directing the magical sequences of a show for that sterling performer Molly Picon. During a rehearsal one day, the show's producer and myself began talking theatre. As was to be expected the talk turned to magic.

"Well," said the producer, "to be truthful with you, I like your work. It's unusual, inasmuch, as you forget mystery, and search for entertainment value, which after all is the keynote of all theatre." (Flatterer.)

"Not exactly," I answered, "most progressive magicians lean towards entertainment."

"To be frank, the trouble with magic is that all performers use one or two means of approach and development. They are either mysterious or funny. They forget all theatrical possibilities and stick entirely to tradition. If in an attempt to be funny they would emulate Laurel and Hardy, or if an attempt is made for mystery they would stage like Rouben Mamoulian, magic would be a lot more popular as stagecraft."

"True", I answered.

"When you see a magician on a stage," he recommenced, "his procedure is just the same as a school boy doing his first trick. Granted there is a great deal more artistry shown, but his staging is exactly the same. Here's an elephant, here's a box—gone. Of course there are exceptions to this. For instance several of your better known performers."

"Well how can we remedy this?"

"Simple. Let magicians realize that tricks aren't all. There are other things of greater dramatic value. Teach them effect."

And then the conversation drifted.

"Some day," said our great producer, "I'll stage a spectacular ballet. When the curtains rise, the ballet will be attired as butterflies, with the ballerina in the center of the group in butterfly



costume. From the wings the ballet master will flutter in attired as a bee. He'll see the ballerina, woo her, and they'll engage in a dance of love, with the ballet dancing about them. After this love dance the bee flutters off the stage, leaving the poor butterfly all alone. The curtains fall denoting the passage of twenty years. During this time the butterfly dies but not until she gives birth to a beautiful daughter. When the curtain reopens we see the stage set as before, but instead of the original butterfly, her daughter is now the center of the group. From the wings the same bee now flutters in, and not realizing that this butterfly is his daughter he woo's her, dances the love dance, and then leaves her even as he did her mother. She dances the dance of death, and finally dies of a broken heart. Then the chorus starts to sing the last phrase of the tableaux. They sing

"For she was a butterfly's daughter  
And he was a son of a bee."

After hearing his ballet I decided his advice on magic, was equally as good. Phooey.

---

## It is an UNUSUAL UNIVERSE

Here's a novelty. The performer is not introduced as a magician, but as an explorer. He enters attired as an explorer, and commences speaking of the queer ways of other races.

He patters on Hindu wedding customs, and uses the Afghan bands to demonstrate. He talks on the Mohammedan belief in an unending cycle of life, and demonstrates with the cut and restored rope. He tells of a Shinto rice ceremonial, and does the rice bowls, and the knife in the bottle of rice. He talks of Chinese prayer papers and uses the torn and restored and burned strip.

He tells of experiments throughout Europe on thought reading and works a mental stunt. Then to finish he talks of a magician who accompanied him on a trip, and shows some of his tricks. This gives you the chance to introduce anything.

I'm not working this out. I'm giving you the germ of an idea. Those of you who care to use it, will probably be able to fit it to yourself far better than I.

It's an unusual approach for magic, and one that has a great deal of public appeal. Why not try it, it costs nothing, and might prove to be quite novel.

---

## Just a few ideas in VARIOUS VAGARIES

Here's some stuff, maybe it'll prove useful.

Did you ever think of the possibilities of the electric refrigerator?

With it you can freeze a coin or a small silk inside an ice cake. Show a good one, substitute for the loaded one, vanish whatever article you like, and there it is in the ice cake.

By using dyes you can freeze varied colored ice cakes. You could use 'em for some sort of color change routine.

Also think of the possibilities of wine and water with the chemicals frozen in the ice cakes. You can prove glasses empty, put in ice, and make your changes. The water in the pitcher should be warm in order to melt the cakes. If you use a drinkable method you might be able to freeze some sort of syrup in the cake so that the stuff won't taste so bad. In this way you can pass the phenolphthalein wine around for tasting. If you do, you should be thoughtful enough to supply the spectators also with a species of soft tissue paper.

If you want to carry the ice cakes to a date, a thermos bottle will do the trick. When you arrive at the date ask to borrow some ice cakes, and in preparing for the show substitute your own. An easy way would be to have two thermos bottles alike, get the ice ahead of the show and put in one bottle to keep it O.K., then bring out the duplicate bottle.

---

### **Don't let this leak out— WANDERING WATER**

Here's a good closing number for an act of small magic.

The performer blows up a balloon. He attaches it to a string which keeps it hanging in mid stage. Under it he places a wash basin. Some water is poured into a canister, and it vanishes, the performer touches the balloon with a cigarette he is smoking, and out pops the missing water.

Two balloons alike in color. Before the performance one has been placed over a faucet, and been inflated with water. This is tied at the neck in the usual way. A chair stands on the stage, and a basin rests against the back of the chair. The rear of the basin is towards the audience. Behind the basin, resting in its body, is the inflated balloon.

In performing, the performer blows up the duplicate balloon, and apparently ties it at the neck. In reality the neck is not tied at all. The air is kept in by finger pressure. The performer reaches for the basin, and for an instant conceals the balloon behind the basin. In this instant the balloon is allowed to deflate, and is left behind on the chair seat, where it will remain unnoticed because of its size. The water balloon comes off with the basin, and a perfectly natural switch has been made. The rest needs no explanation.

For the vanish use a Foo can, or any natural looking contraption, that will vanish water. I recommend Thayer's paper cone water vanish. It lists for a buck.

## **A false note is struck in the XYLOPHONE XRAY**

Here's a honey for close up psychic work. The effect is so unusual as to be absolutely dumbfounding.

The spectators are seated in the living room, or bedroom, (some of my best tricks are done in bedrooms), or on the seat of all evil; who cares? The performer pours out four glasses of ginger ale. He explains that he will set the glasses on a table along with the bottle of ginger ale. When he leaves the room he wants one of the spectators to step up, select one glass, drink its contents, and immediately refill the glass. The performer returns, and with a medicine dropper takes a drop or two from each glass and drops it on a piece of heavy brown paper. A spectator is given a spoon and is told to strike the glasses in any order he sees fit. The performer stands at the other side of the room, with the paper on a plate. As the glasses are struck they naturally give out a musical note. When the spectator strikes the selected glass the paper suddenly bursts into flame. There are no confederates.

Do you remember reading of an old idea in which you put a grape seed into a glass of ginger ale, and command it to rise and fall, the air bubbles bring it up and down? Well his is it, made useful. In the bottom of each glass you have a grape seed. The bubbles attaching themselves to it, bring it up and down. When the ginger ale goes into the glasses it starts all the seeds going. The glasses are set on a table away from spectators. Naturally if a glass of ale is drunk the seed goes with it, and in refilling the glass the seed is absent. The seeds are so small as not to be discernible unless attention is called to them.

When you return you take a glass medicine dropper, and take a drop from each glass, at the same time looking for the glass sans seed. You are now tipped off. In taking your drop try to get the seed out of each glass so that all evidence is wiped out. For the flame. You recall that the drops are placed on a piece of heavy brown paper, which in turn is rested on a plate. When the right glass is struck a piece of "Spitfire" sold in all novelty stores is dropped into the ginger ale pool which immediately ignites the paper.

A sweet little stunt, and easy to work.

---

## **From India comes YOGI YAMA**

Many years ago when I first became a devotee of mysticism I put some study in on the ageless subject of Yoga, both Hatha and Raja. As you know most of the miracles of the East are accredited to Yogi's and Swami's. The Jadoo Wallah, (no relation to Charles), is

frowned upon, as just a cheap conjuror, but the Yogis are believed in implicitly.

I remember a feat I once read of. It was written by an English student of Yoga. To him it was absolute proof of the Yogi's power, to me the possibilities of fraud were too great for even passing consideration.

The feat was one you may have heard of. The Yogi took a bundle of absorbent cotton, and held it in his hands. He asked the chela, (student), to name any odour he thought of. Immediately the whole room became pervaded with the suggested odour. Roses, carnations, lilacs were smelled in turn. Finally the chela suggested camel dung, and this too was produced. The experiment was supposedly a convincing proof of mind control. Perhaps it was, who knows. However, I have a method by which it can be done, and you won't have to give up eating meat or practice Prana Yama (breath control).

While writing this book Bob El Roy who is quite an authority on occultism as well as magic, was in conversation with me. The discussion finally turned to the effect I've just outlined. Bob said that like the Rope trick, it was a fable. I disagreed with him and promised him a method for this book.

As you perhaps know there are only five odours or so that will be suggested. These are rose, carnation, lilac, musk, and violets. Should any odour be suggested that you cannot supply you tell the spectators that you are not familiar enough with the odour to generate enough mental force to produce it.

The odours you intend to produce, are secreted in small rubber balls which are covered with cotton, to match the cotton wad that you smuggle them in and out of. These balls are filed in various pockets, the location of each being known.

You do not use perfume, as this would not be heavy enough. Go to a dealer in essential oils, and get the essence, (hello Verrall Wass), of the flower itself.

When an odour is suggested, you get the elected bulb, palm it into the cotton where it will be unseen, and squeeze the bundle. The room will fill with the odour. You get plenty of time to load and unload as you must wait for the odour of one to pass away, before you logically can produce the next.

In the case we mentioned at first camel dung was mentioned and produced. A stink bomb broken in the bundle will cover any offensive odour suggested. However, this will conclude the experiment. I have been hearing talk of a new novelty known as perfume bombs. These are similar to stink bombs only they give out various perfume odours. They might be worth experimenting with.

And once again the aggressive West, has crept upon the secretive and mysterious East, and stolen one of its possessions.

I present this as a novelty for occidental magicians. Whether or not it will ever be used remains to be seen.

---

### **And now for our ZERO ZEAL**

We've arrived at the zero hour. With a great deal of zeal we have gone through Magic From A2 Z. The preparation of this book has been a labor of love, but there were times when it presented many problems. Creating and fitting appropriate titles to the effects has been a tough job.

I'm glad it's finished, but the finishing of this volume presents a tougher job. I'm going to work on another volume. It'll be the most unusual thing ever attempted in magical literature. I imagine it will take at least a year to complete, but when it is completed I think it will be "something to talk about."

Thanks a lot for reading this. I hope it all has proven of value, and I further hope that it has brought you a laugh or two.

---

And so I'll say—wait a minute—What's that? Oh! yes my wife Fanny feeling that she has the right to the last word insists upon finishing the book. Here's Fanny.

"I've read over this manuscript, and am at last perfectly sure that I'll collect the insurance."

So long, good bye, God be with you, until we spend a couple of more hours together in "Grand Finale."

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